



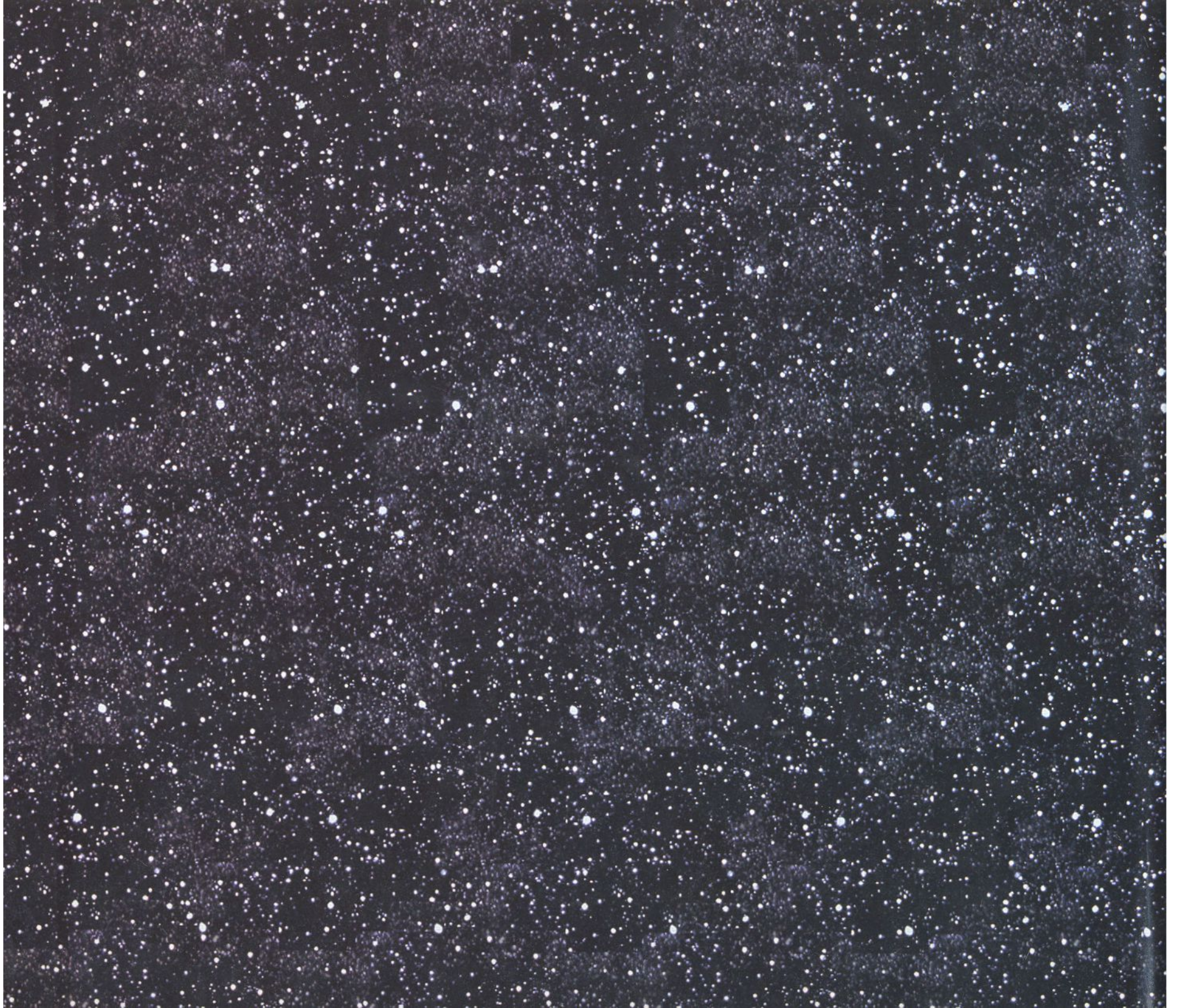
# 3-D PLANET

The World as Seen Through Stereograms

HIROSHI KUNOH & EIJI TAKAOKI

B&X TREE











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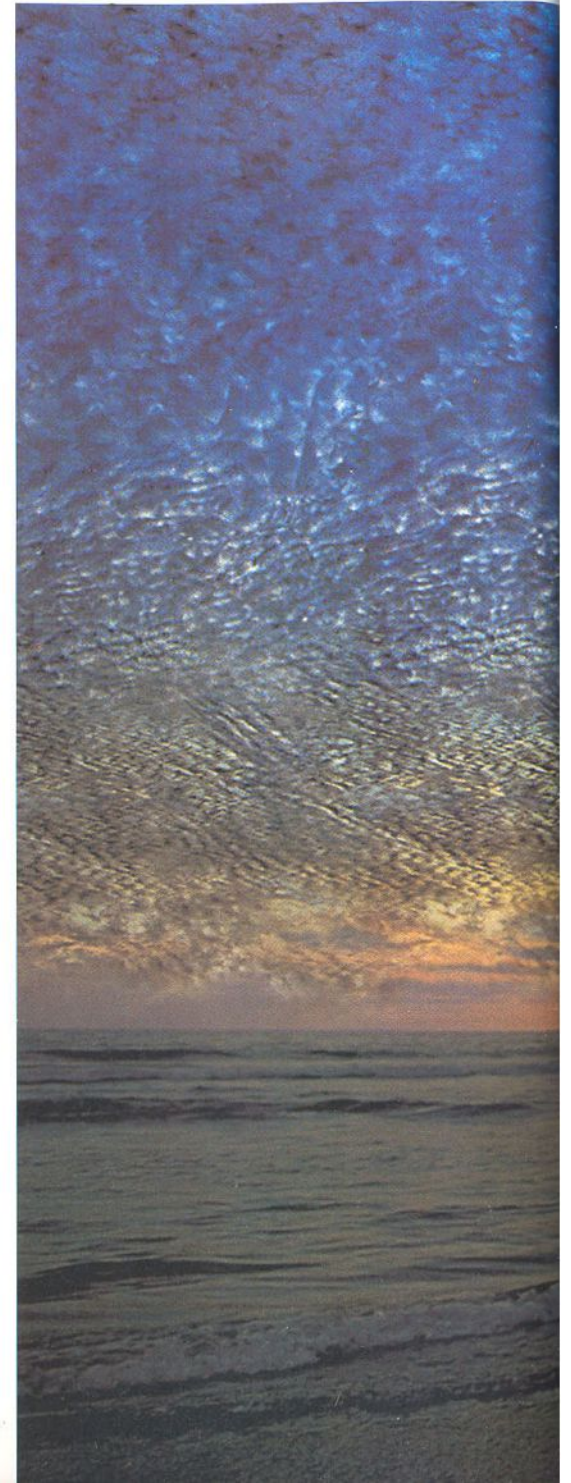
# Nature



Every living creature exists only because it has been selected for survival from among a billion potential life sources. The existence of every one of us is nothing less than a miracle.

To perpetuate that miracle, nearly all life forms protect themselves by blending into their environment through such strategies as protective coloring and mimicry.

And yet, as life forms we have also been provided with two (or more) eyes precisely so that we may detect the other creatures hidden in our environment. Two eyes are a means of viewing the world in three dimensions.











Dancing in Springtime/Hiroshi Kunoh





U

Nesting Season/Hiroshi Kunoh









L

A Family Outing/Hiroshi Kunoh





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The Humming Traveler's Joy/Hiroshi Kunoh





Swimming in the Deep Iris Sea/Hiroshi Kunoh



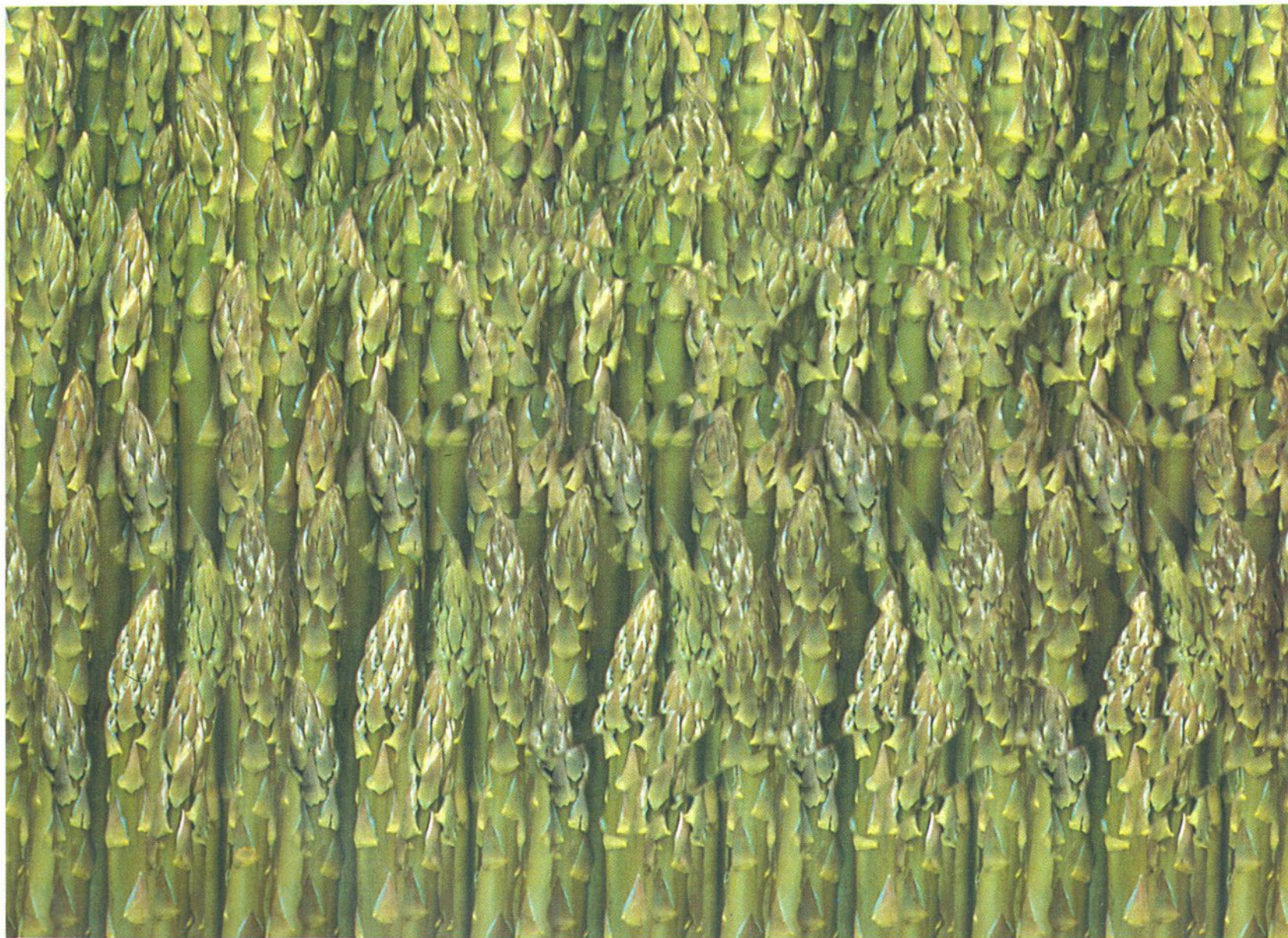
A Fisherman's Tale/  
Hiroshi Kunoh







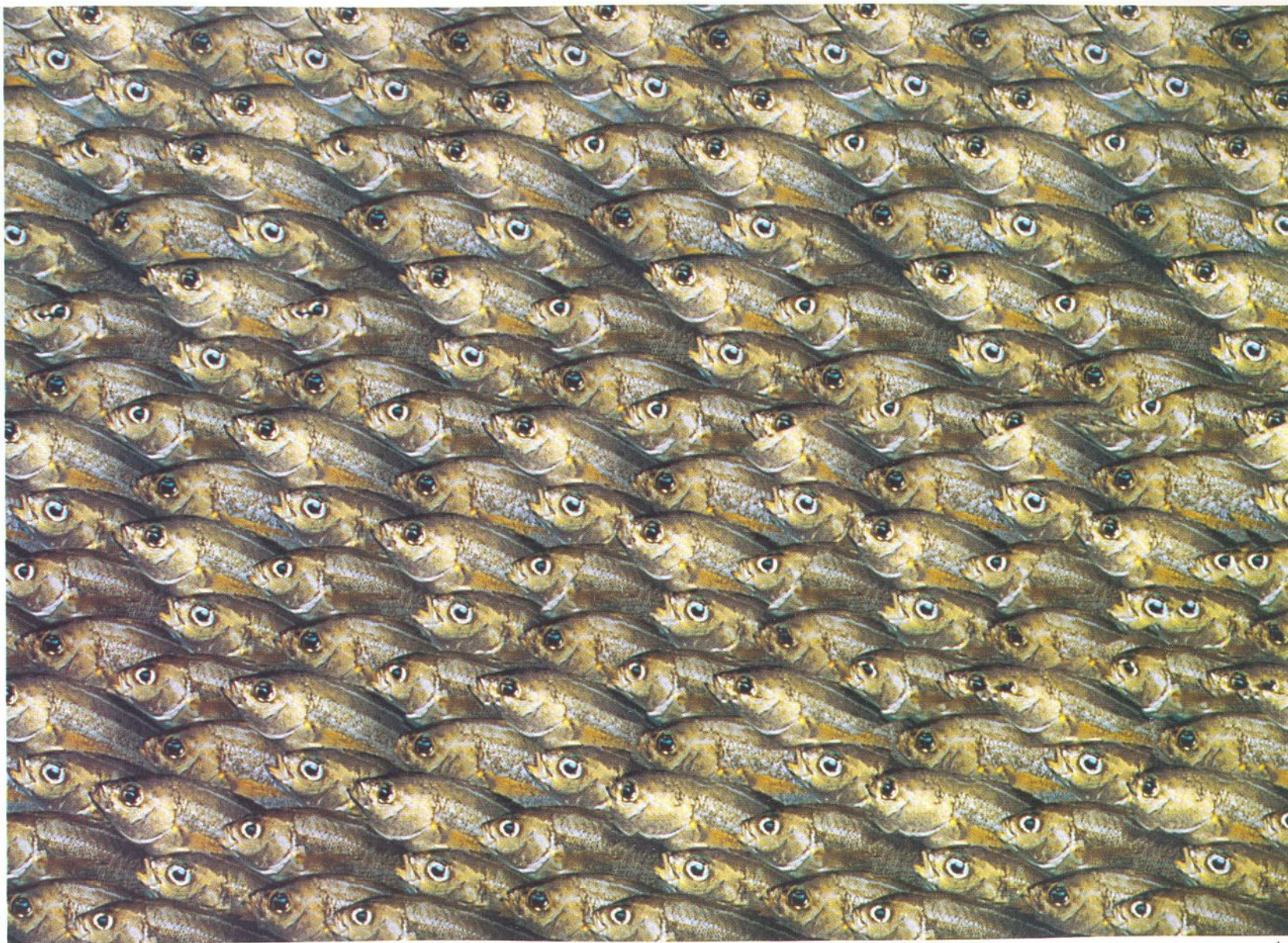




L

Waltzing Matilda in the Asparagus/Hiroshi Kunoh





L

If Wishes Were Fishes.../Hiroshi Kunoh





Strawberry Bisque/Hiroshi Kunoh





Pining for the Swamps/Hiroshi Kunoh





U

Too Chilling to Swim/Hiroshi Kunoh





Afternoon Grazing/Hiroshi Kunoh






# Creatures

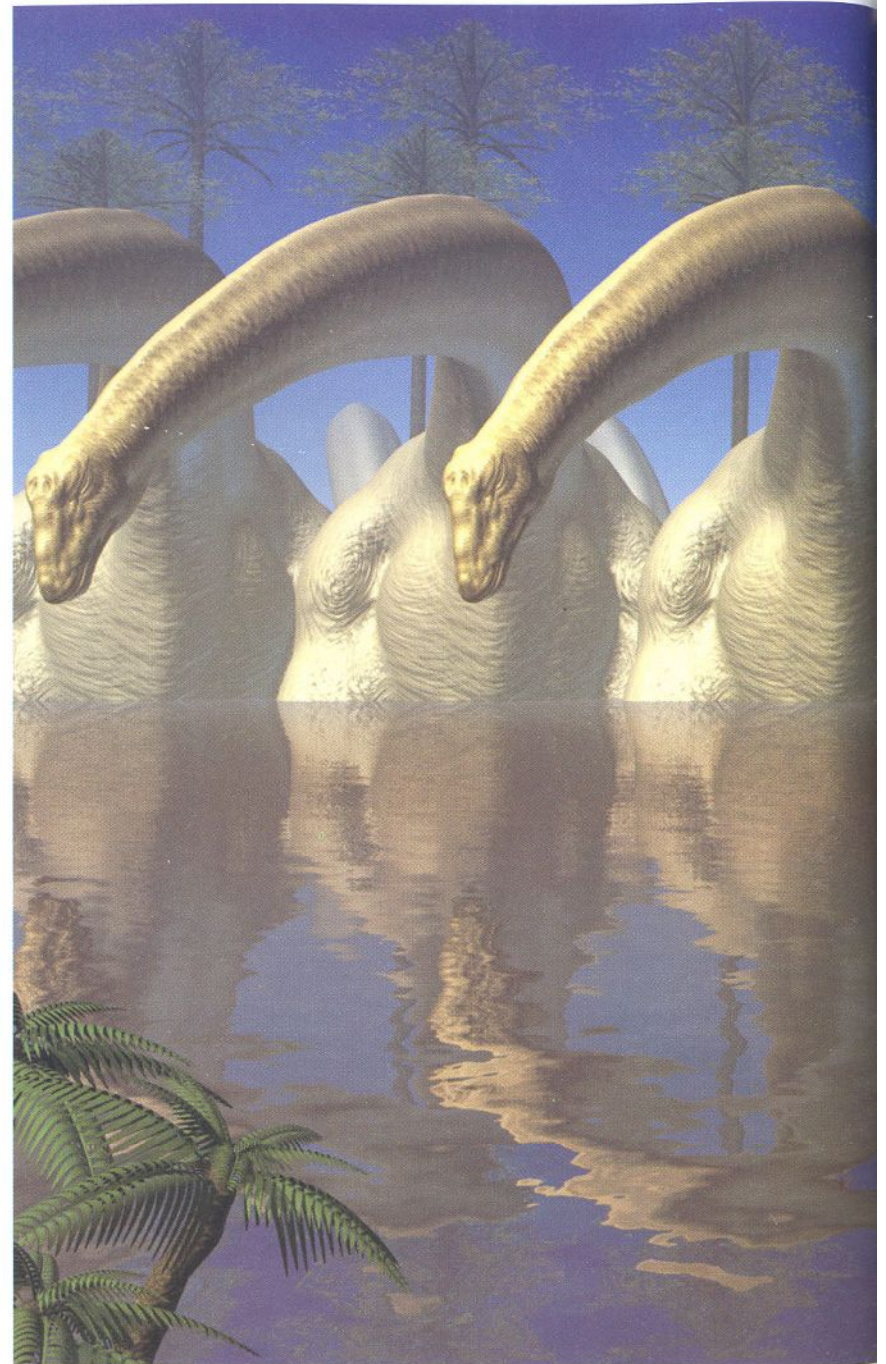


The ability to blend into the environment,  
and the use of two eyes to detect others—  
both are crucial means to an end for the  
survival of every living creature.

Since life first appeared some 3.5 billion  
years ago, every species has expended vast  
amounts of energy in the contest for survival.  
The process of renewal and replacement is  
never-ending. Mankind calls this "evolution,"  
yet at every important stage in the process  
of renewal, every species has also been  
haunted by the specter of extinction.



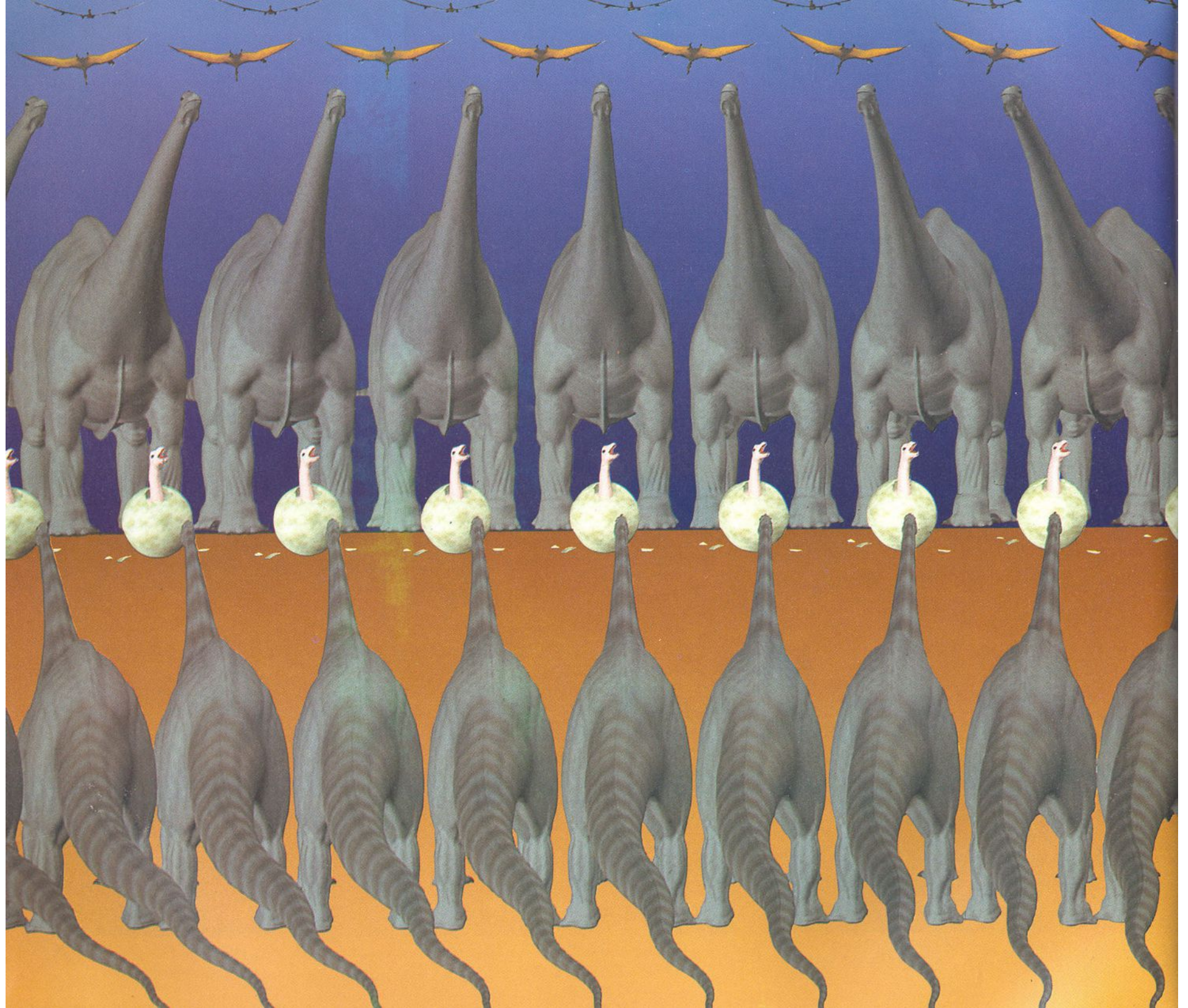
Diplodocus in the Late Jurassic/  
Tatsuhiko Sugimoto  
(Special Contributor)  
Use the cross-eyed method to view this work.



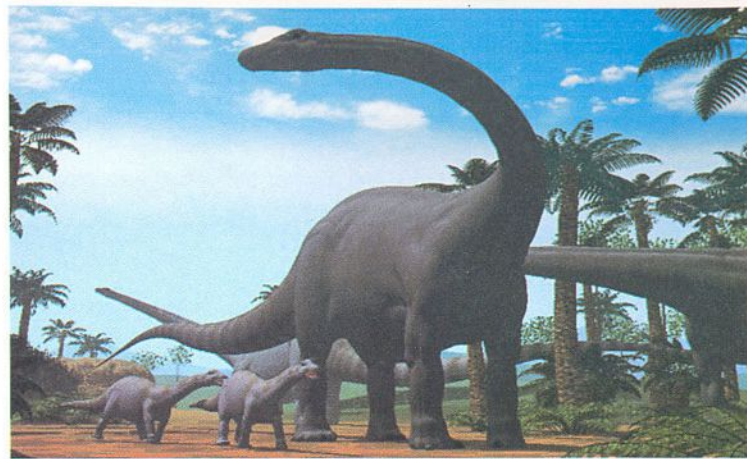
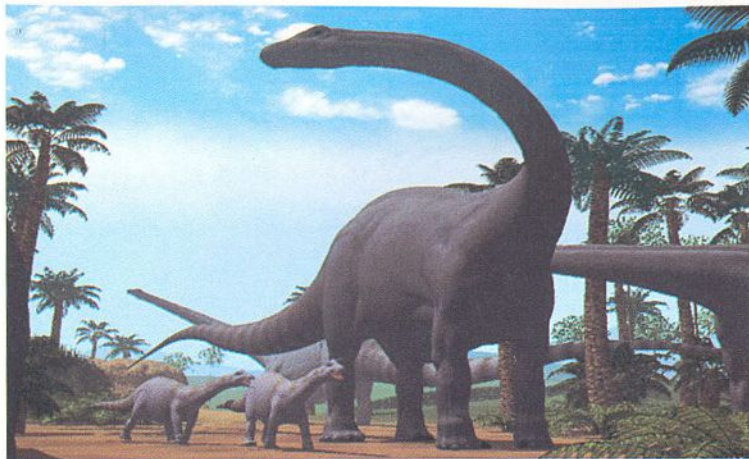




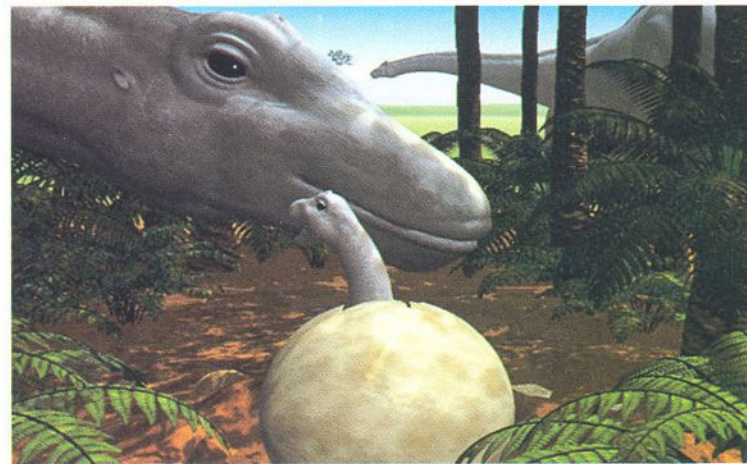
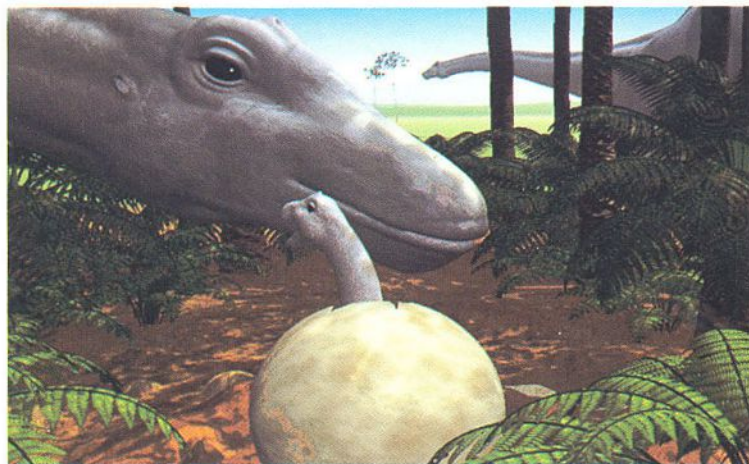








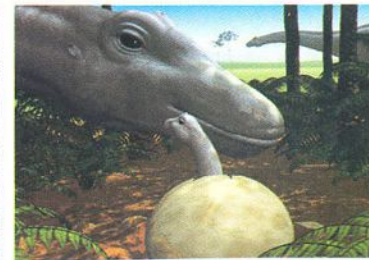
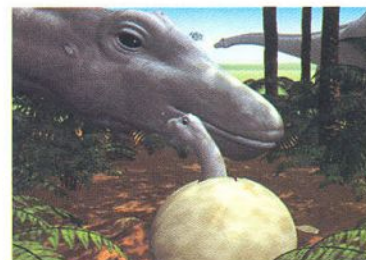
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Left Page

The Birth of Baby Alamosaurus/Michiru Takaoki

On This Page

Cretaceous Family/Michiru Takaoki

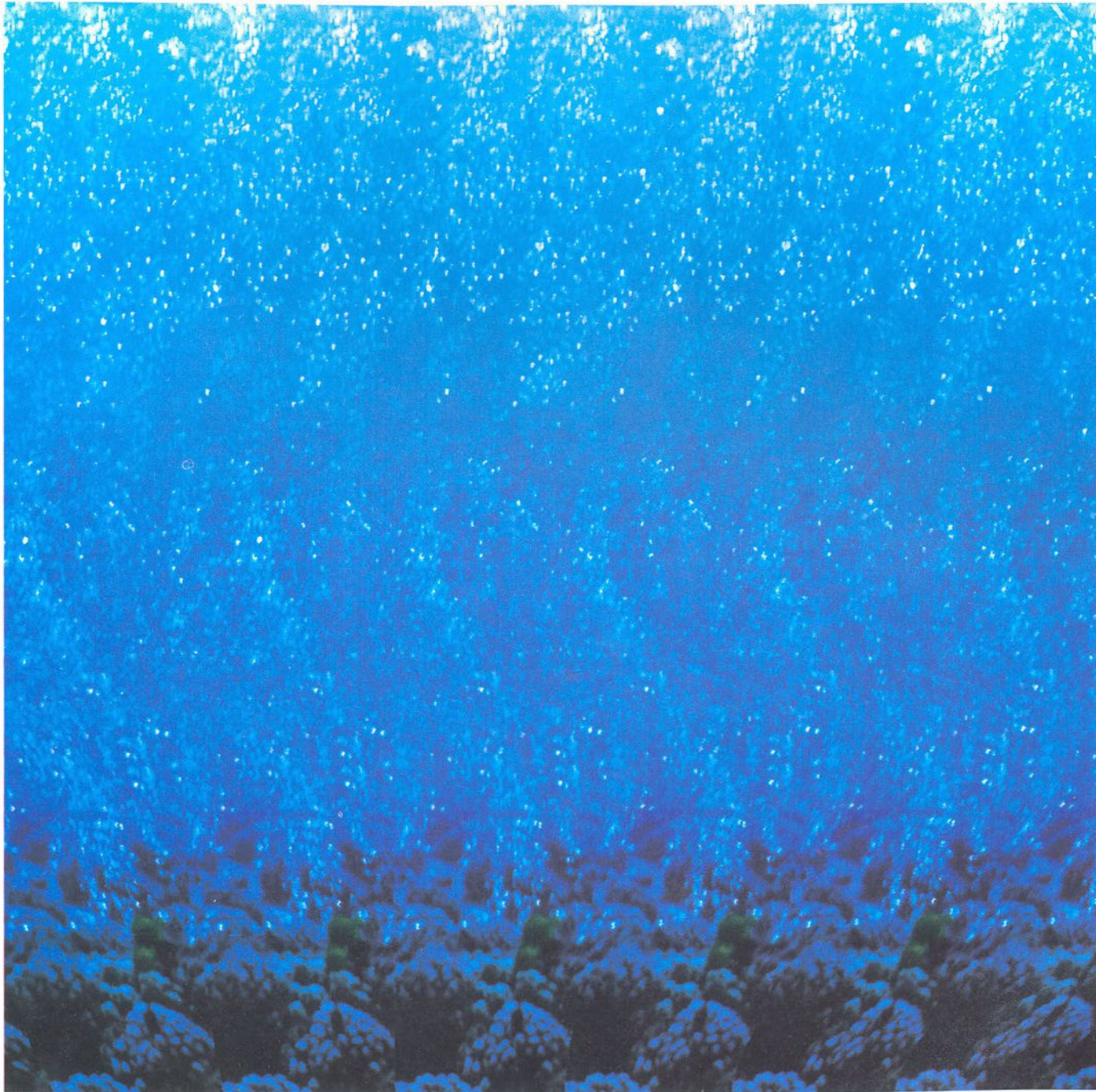
Use the cross-eyed method to view the top and middle stereo pairs, and the parallel method to view the stereo pairs at the bottom.



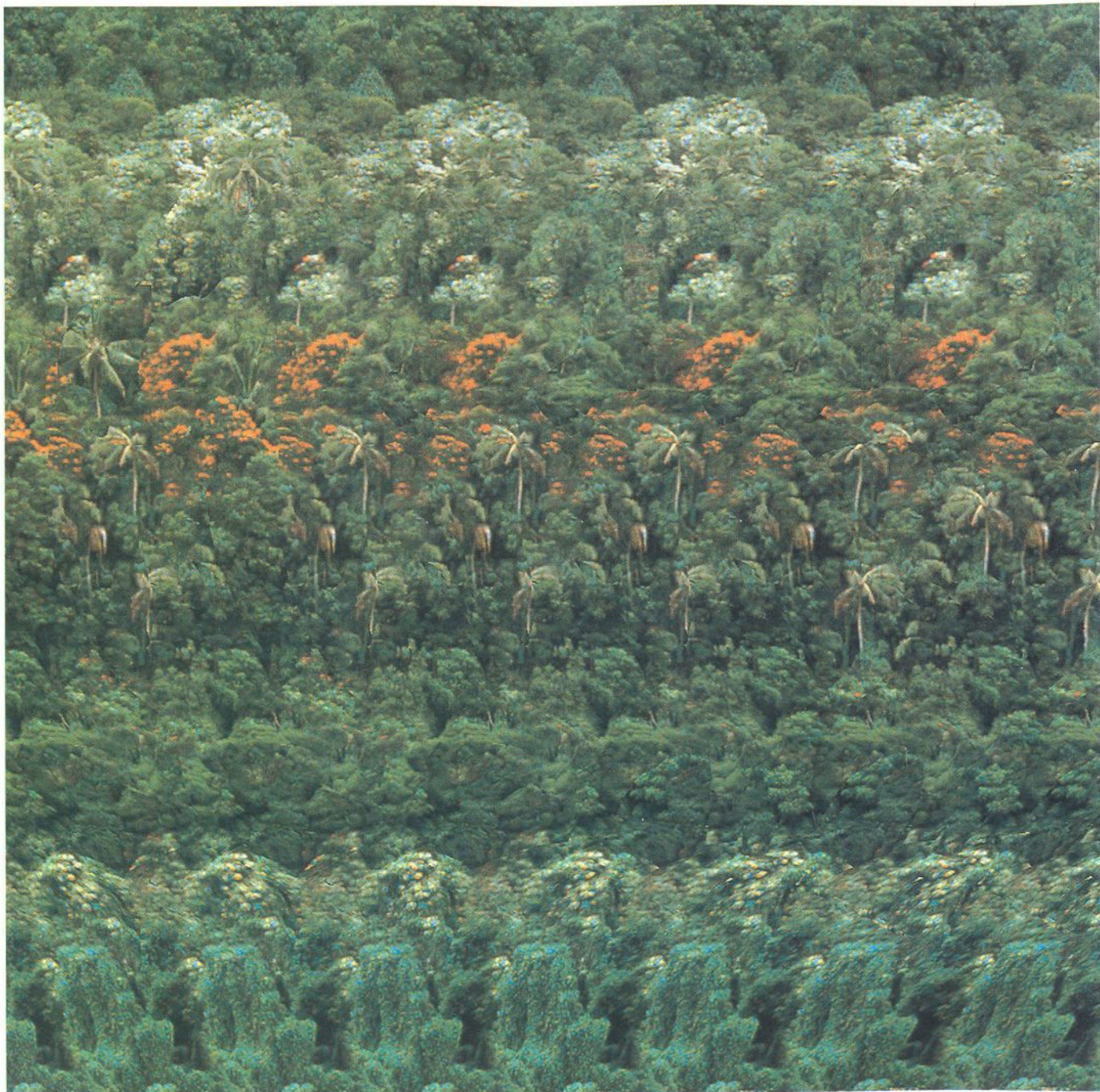


Nautilus/Eiji Takaoki



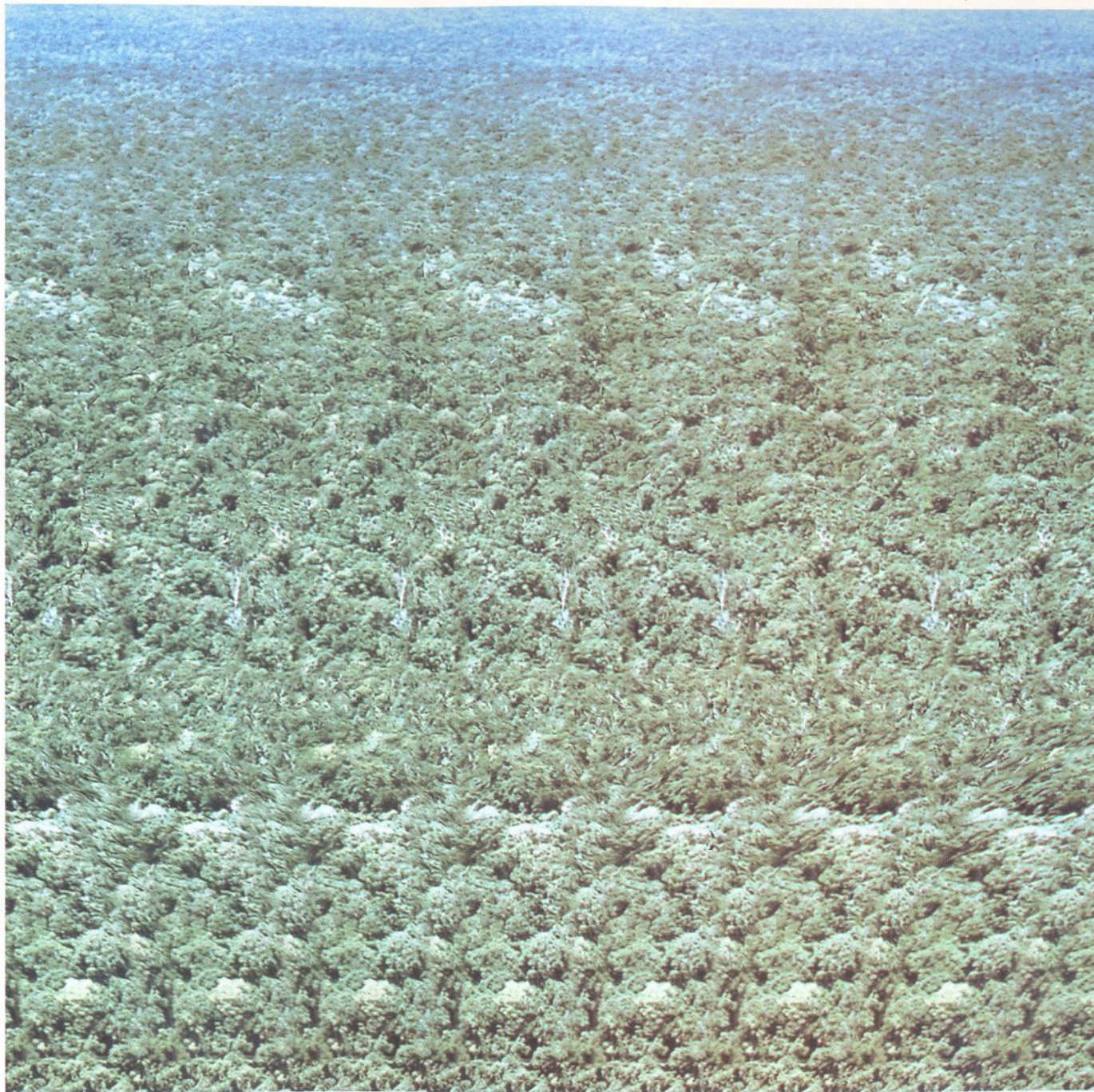






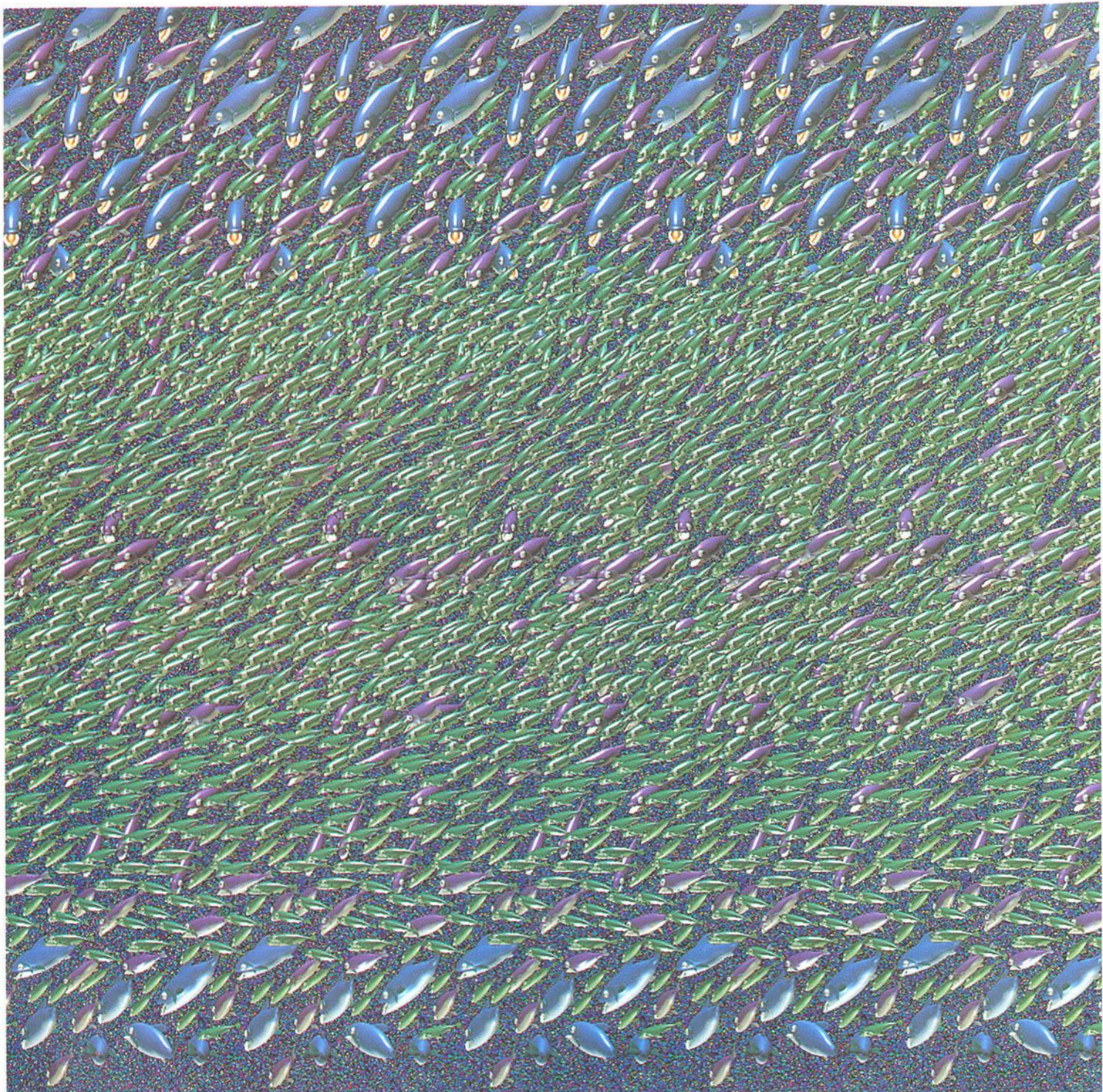
Dodo/Eiji Takaoki





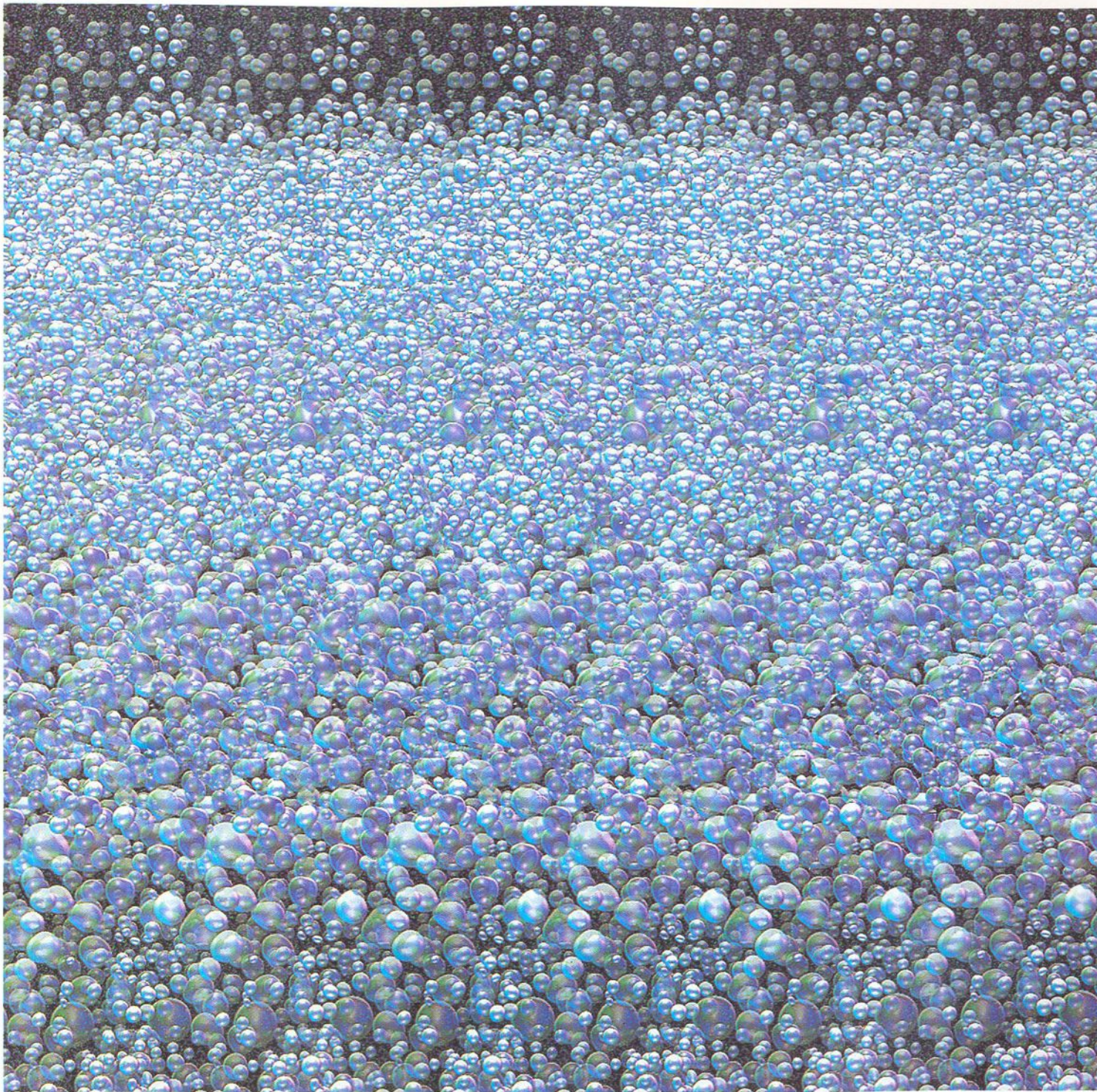
Elephant Tortoises/Eiji Takaoki





Eating and Being Eaten/Michiru Takaoki







# Mankind

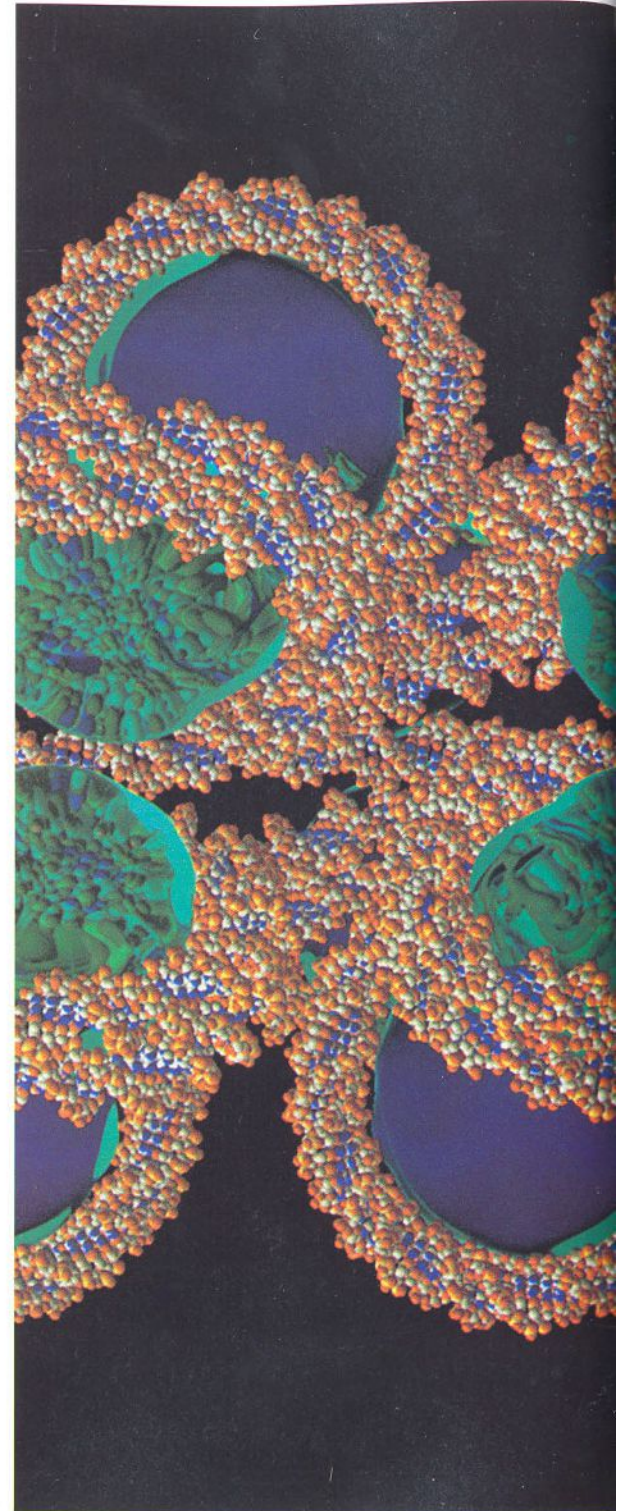


Where is the link between the instant when life was born billions of years ago and the present, if not in mankind? Our DNA carries the record of those 3.5 billion years for us, but we have yet to fully grasp the sophistication and subtlety of the design of the life form known as *Homo sapiens*—a design found in the genome of our DNA.

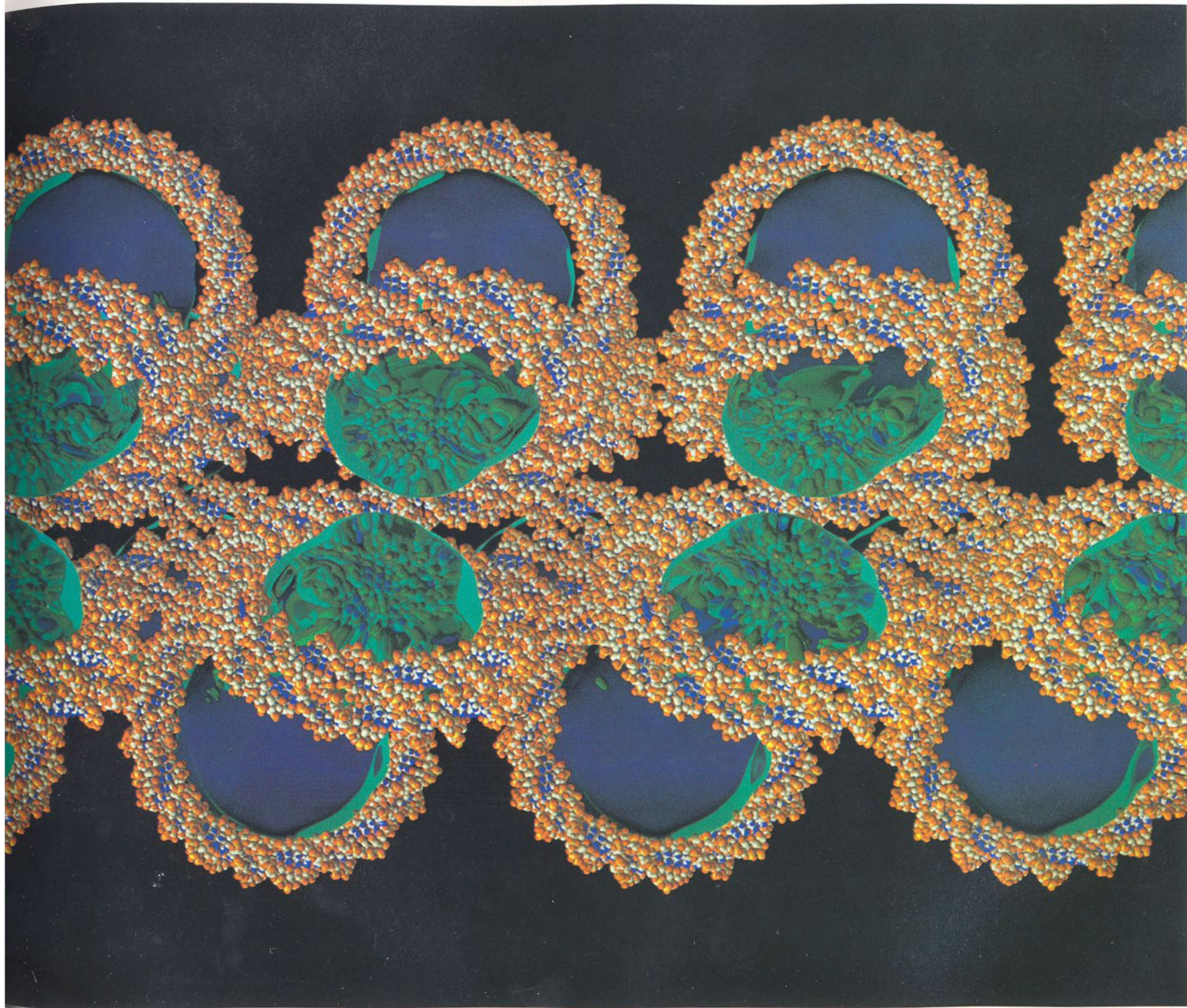
The three-dimensional effect is created by the superimposition of the different images seen by our right and left eyes. Our ability to produce this phenomenon on paper through computer technology may give us a hint as to the exquisite complexity of the human life form.

DNA/Eiji Takaoki

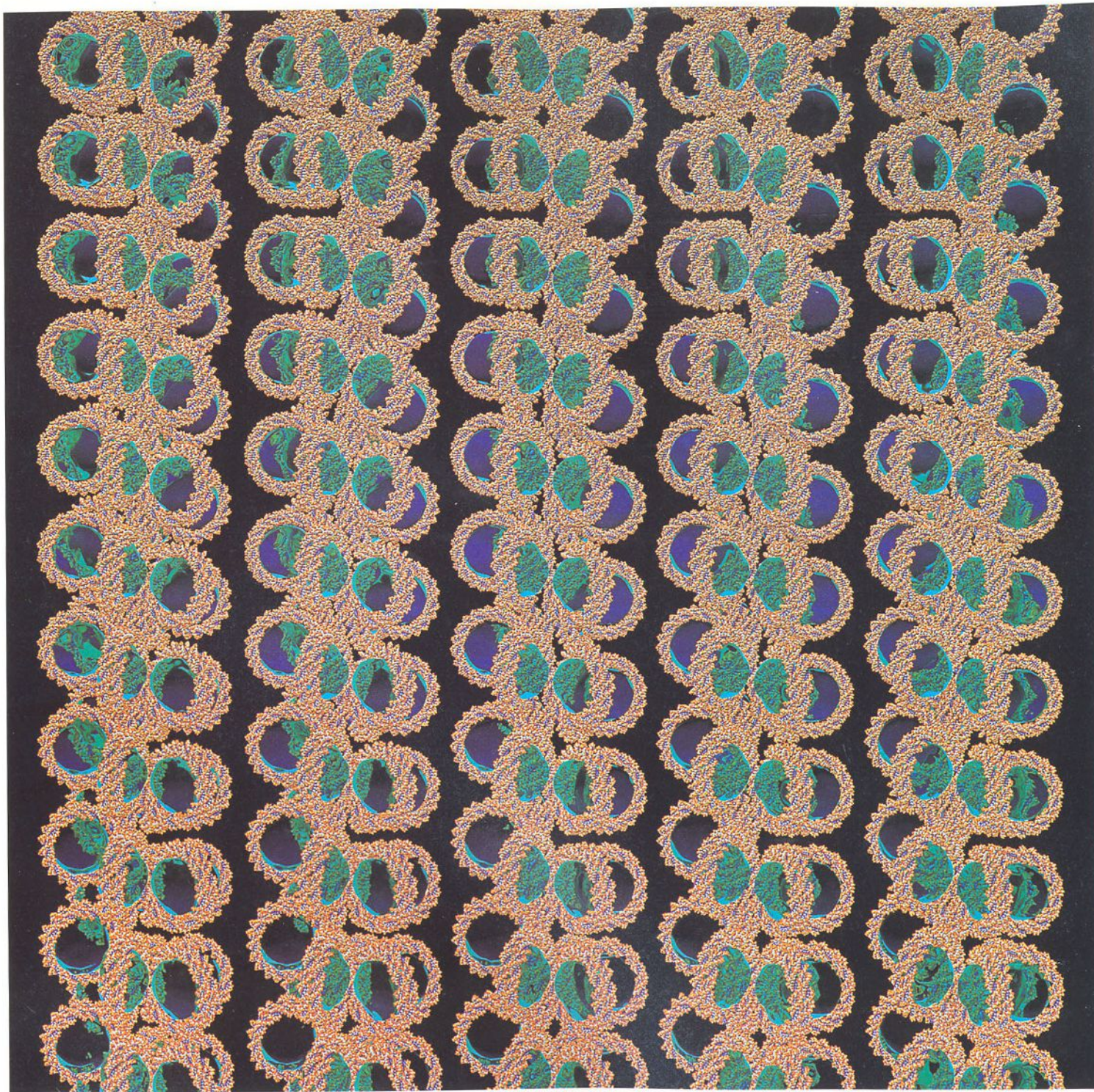
The double helix of DNA embraces several spherical nucleosome cores which consist of proteins called histone. That so much genetic information can be stored so compactly in such an elegant form is truly a thing of wonder.



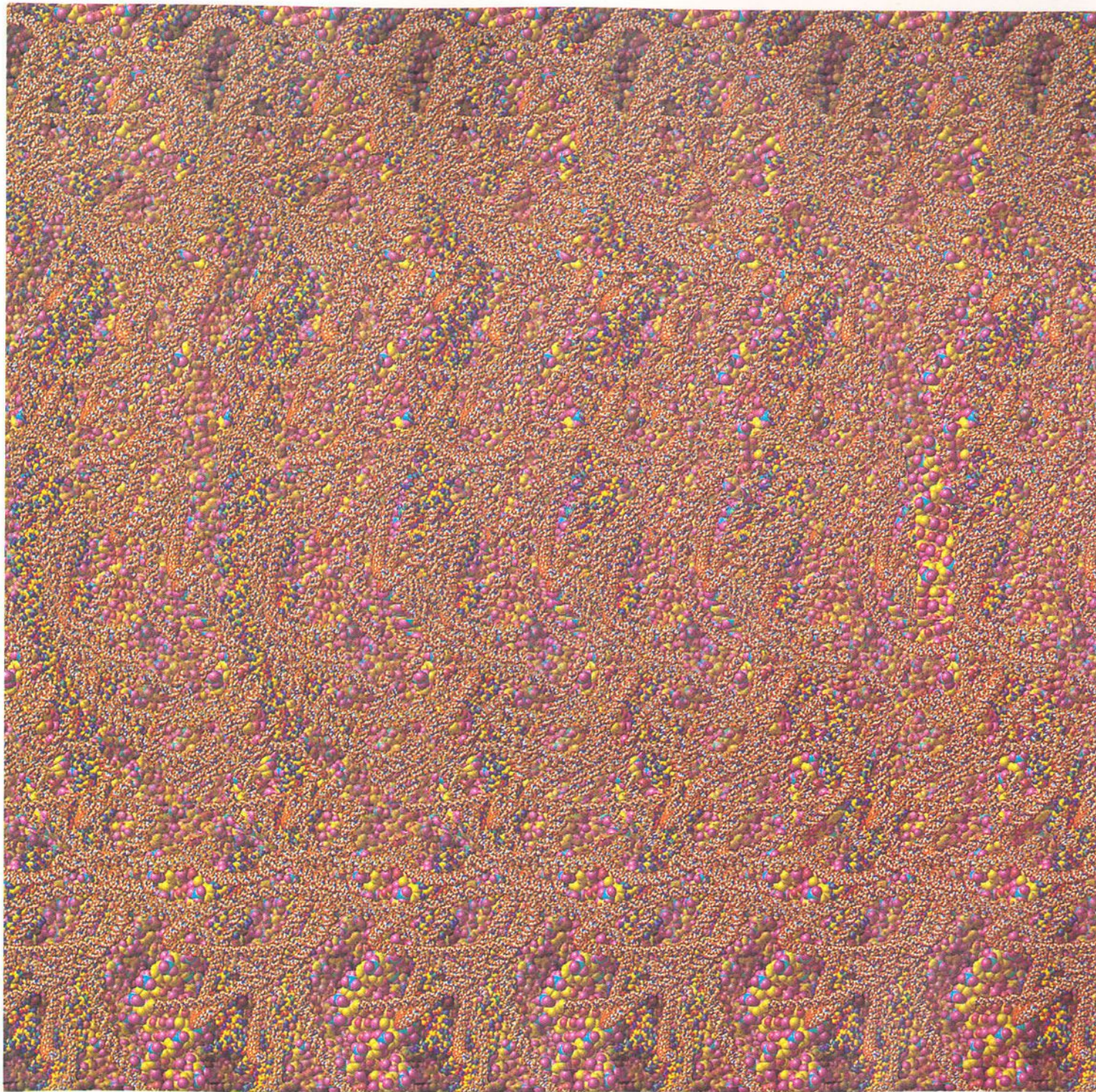






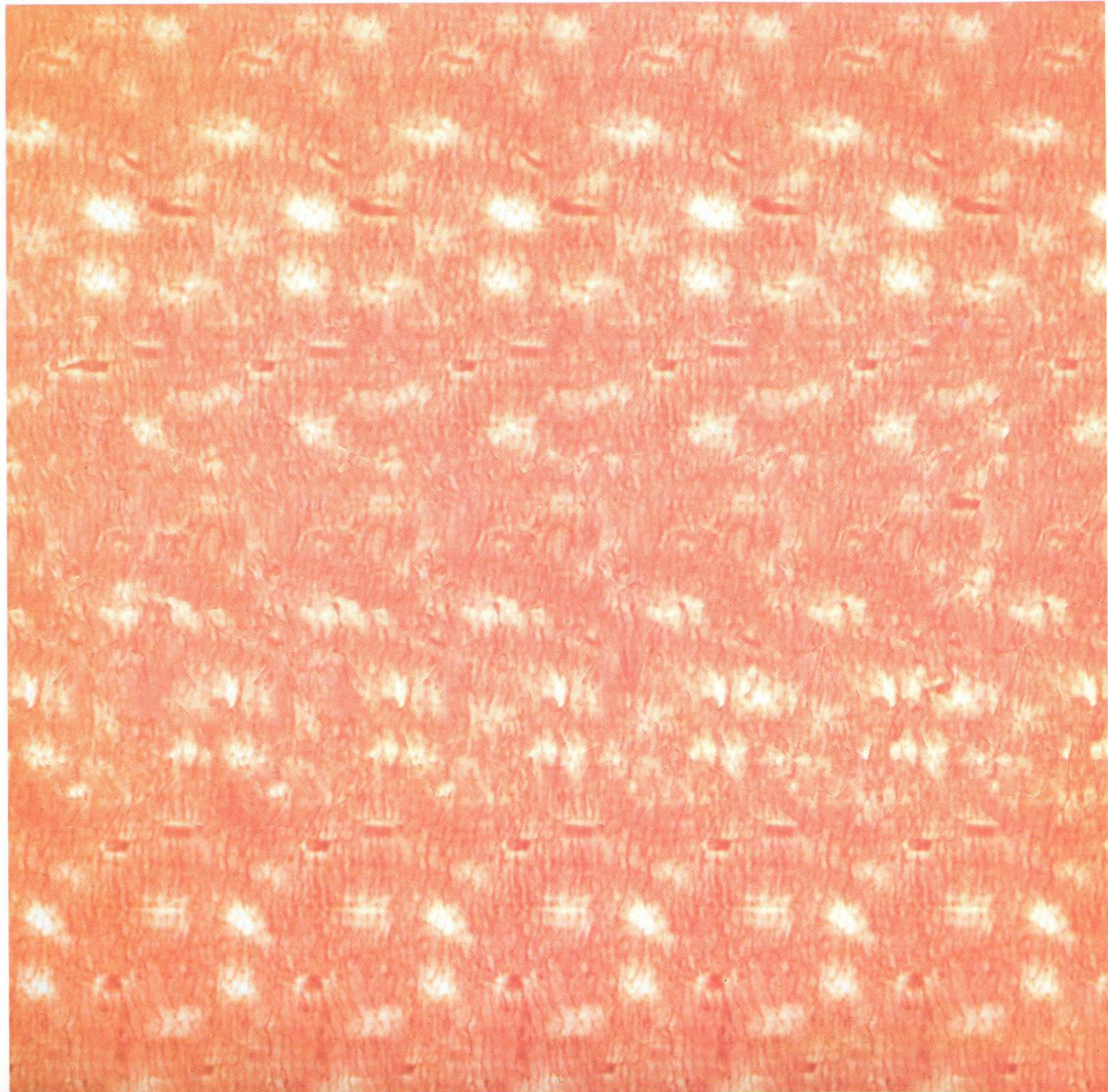




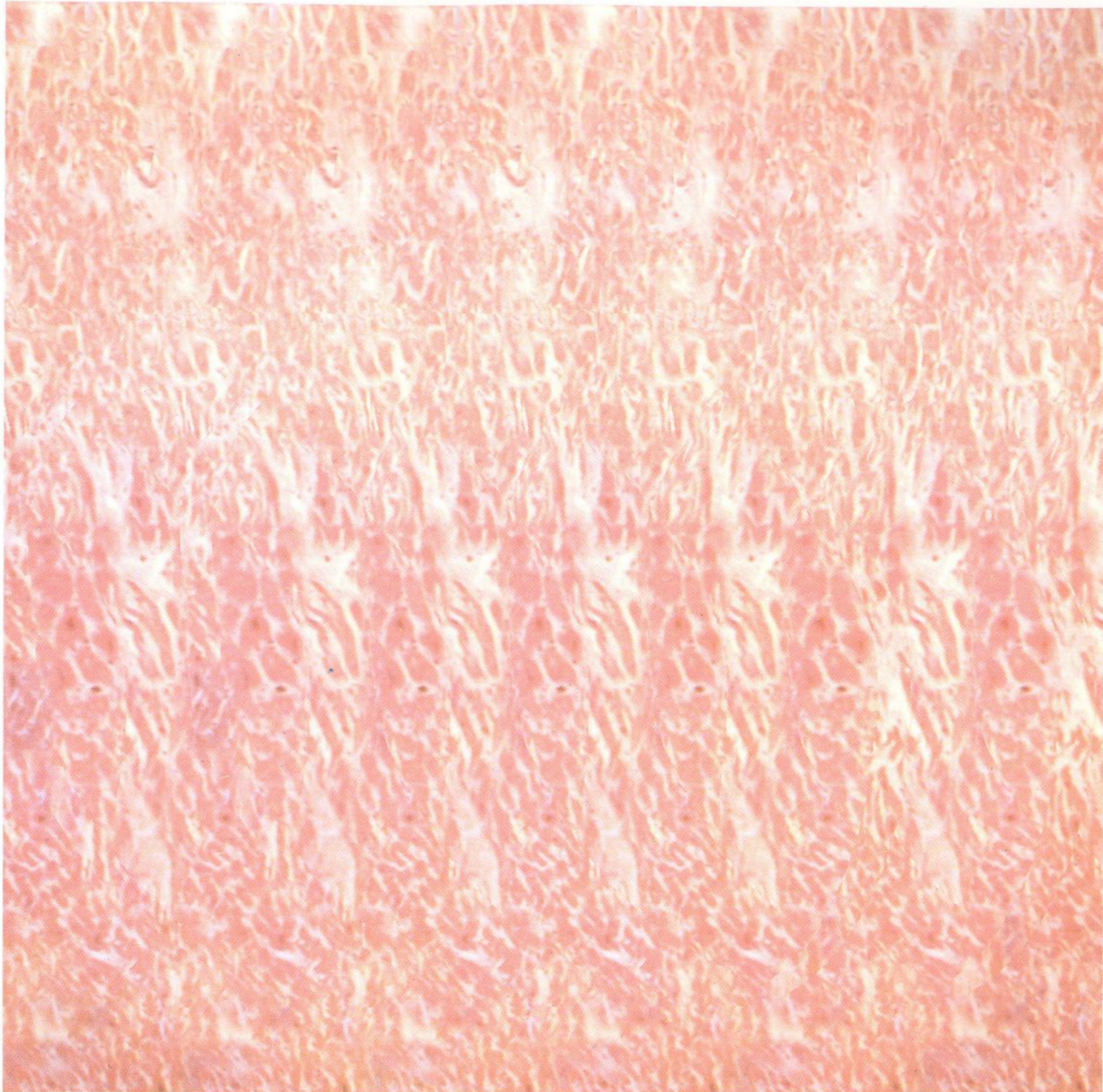


Birth Place/Eiji Takaoki

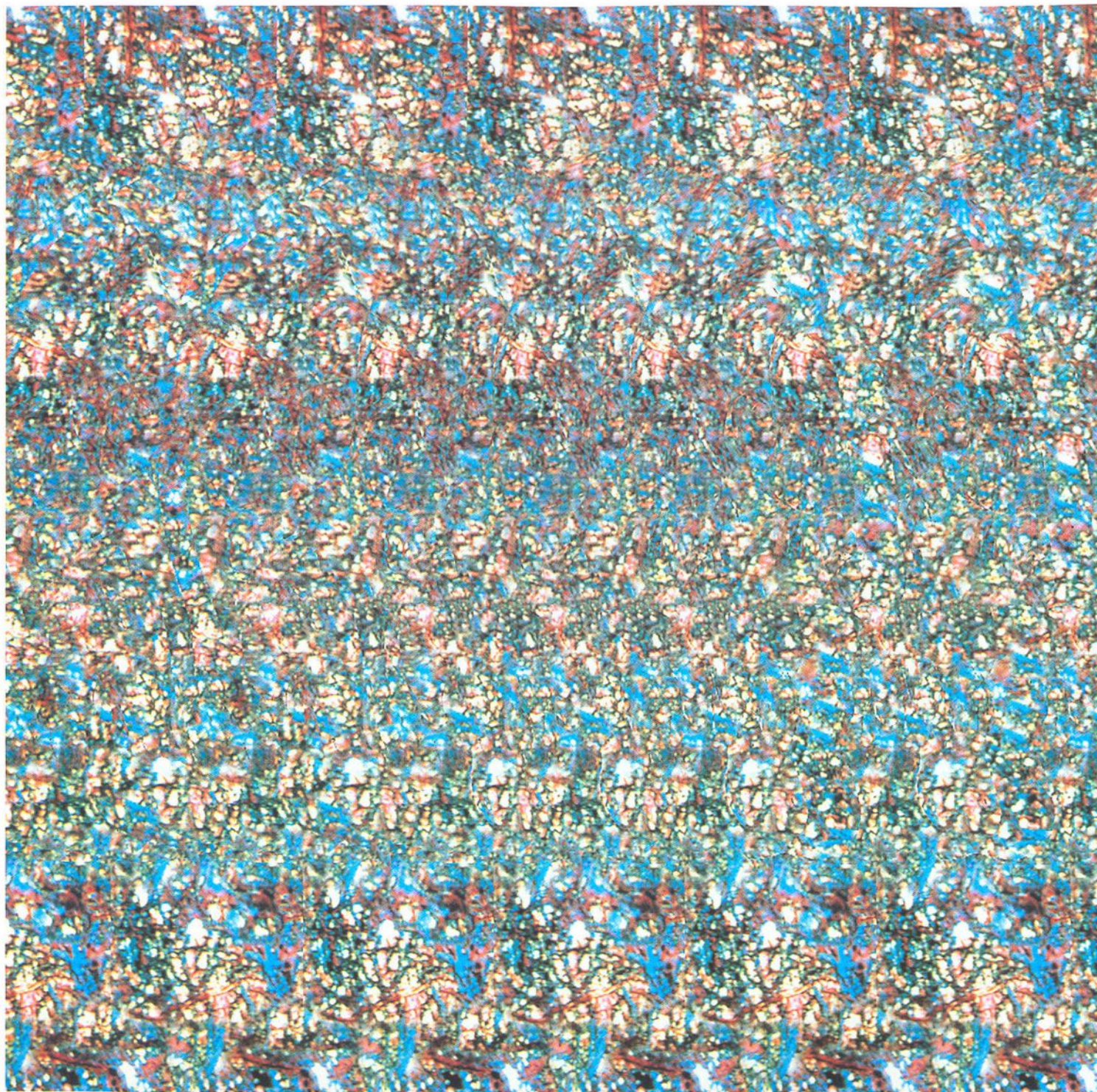










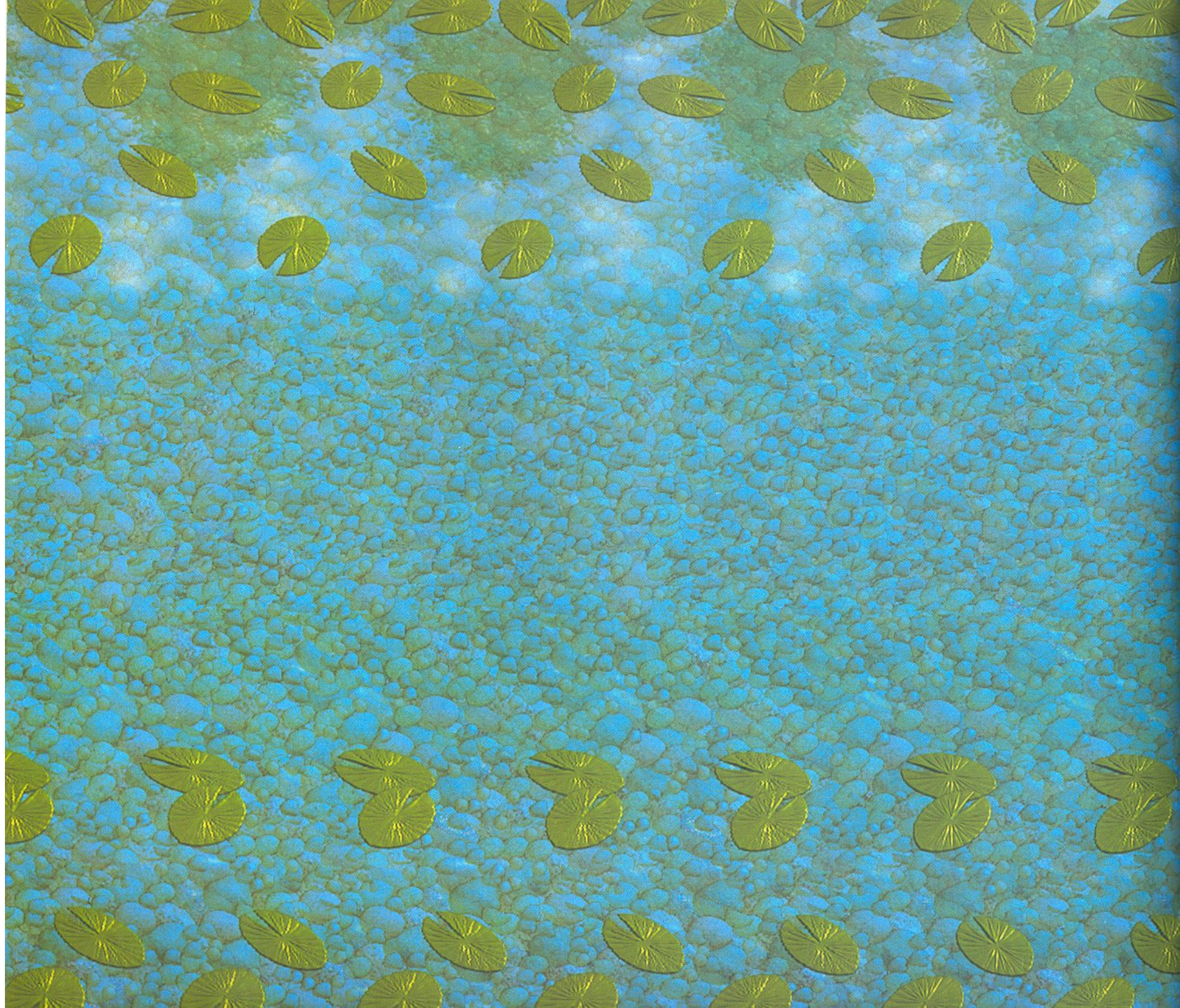




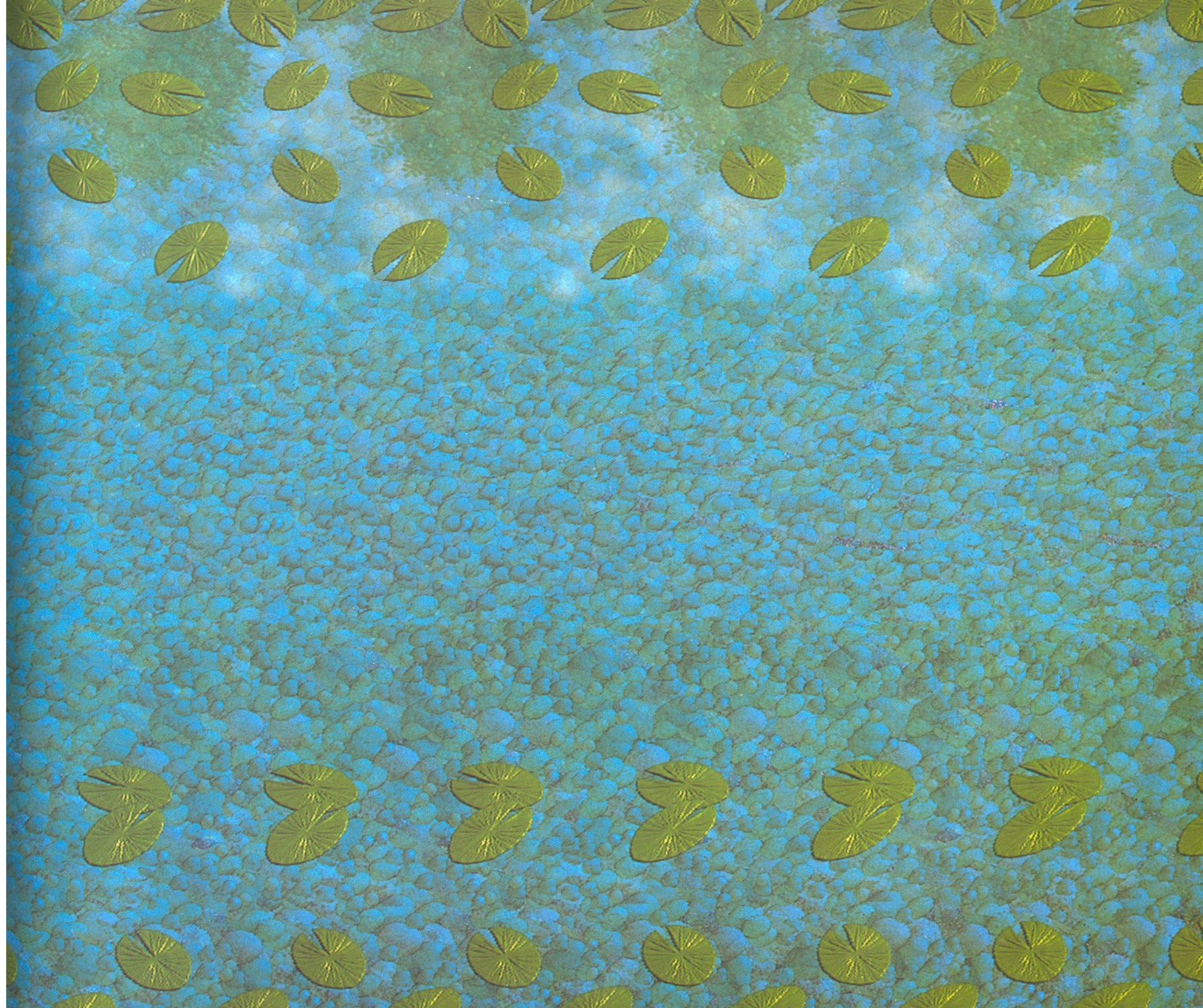


Self-Image/Eiji Takaoki





















P36-P37

Ophelia/Eiji Takaoki

P38-P39

Return to Earth/Eiji Takaoki

On This Page

Return to Life/Eiji Takaoki

And so the life cycle continues.



#### HIROSHI KUNOH

Hiroshi Kunoh was born in 1948. After majoring in photography in college, he spent many years as manager of a commercial photography studio. He began working with computers in 1990 and went on to create computer graphics, primarily for advertising media, at the Technica Corporation. Inspired by the work of Eiji Takaoki, he began developing his own photograph-based stereogram techniques in 1993.

"To someone coming from a background in photography, as I have, the computer is like an ideal camera. For the past ten years, I've been interested in 'taking' pictures that can't be shot with an ordinary camera and silver halide film. When I started out doing computer graphics on a Macintosh, my first works were images of glass and metal floating in space—something you can't easily get on film. I call the computer an ideal camera because it allows you to represent unreal objects or environments as if they were real. 'Filming' with a computer became my main vocation.

"As I continued my efforts to portray unreal realities, I became interested in the question of how human beings distinguish between what is a photograph, what is a picture, and what is real. I wanted to create works that utilize visual perception and cognition, as well as illusion.

"A stereogram creates a mysterious space, produces sensations that can't be expressed through a flat surface alone. I intend to continue creating works that give the viewer pleasure in this way."

#### EIJI TAKAOKI

Born in 1951, Eiji Takaoki devoted himself to figurative sculpture from an early age. In university, he studied behavioral science, physiology, oriental medicine, and electronics. In 1986, he developed MetaEditor, modeling software designed to utilize 3-D primitives called "metaballs," known for their powerful ability to model complex organic shapes. He is currently president of META Corporation Japan, a software development company.

"My consuming interests have always been human beings and the human body. It's my belief that we can never delve deeply enough in our examination of the human species. Through my studies of behavioral science, psychology, oriental medicine, and figurative sculpture, I have tried to look at humanity from many different perspectives. Computer graphics is just one of my methods for pursuing this goal, as well as a means of expressing my own views. The process of modeling and reconstructing an object is a tremendous aid to the understanding of that object.

"But computer graphics is not yet a mature technology. To express things that cannot be expressed through existing computer graphics technology, we are forced to develop entirely new techniques. The stereograms in this book required the development of new software, for example. As I see it, my most important task is to influence society, not only through my work, but by the development and marketing of new computer graphics software."

#### Special Contributors:

Tatsuhiko Sugimoto and Michiru Takaoki













In 3-D PLANET, the art of the stereogram enters the next phase in its evolution.

The stereograms presented in this book may look like nothing more than beautiful scenic photographs, but they're actually 3-D artworks processed by precise calculations pushing the envelope of computer technology, created with uncompromising clarity and quality.

And each image carries its own message of conceptual depth, to boot.

3-D PLANET proves that the more advanced the computer graphics, the gentler the stereogram, both on your vision and on your mind.

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